THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.
Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

November 28, 1907.

Why pictures jump on the screen. A correspondent writing from the States wishes to know how he can prevent film from jumping. The quickest way to get over such a defect in projection is to look for the cause and, when that is discovered, apply the remedy, which will be self-evident. The question is one which brings to the mind several different kinds of defective work in the operation of exhibiting a living picture. We have seen pictures that were constantly vibrating in a vertical direction, and on closely analysing the conditions under which the defect was produced, we found that there was nothing whatever the matter with the machine or the film, but that the stand on which the projector was mounted was nothing like substantial enough to carry the weight of the apparatus. Without taking the trouble to inspect the machine or the film, a defect of this sort is shown when the mask of the picture, or the image of the opening of the gate, sways with the picture itself. If the picture jumps in a vertical direction, and the gate opening seems rigid, then it is at once clear that the film or the mechanism of the machine is at fault. Unsteadiness of the picture upon the screen may be contributed to by the following:—Camera may not have been steady when the original negative film was taken. Negative may have been perfectly produced, but the printing operation may have been defective. The print may be perfect, but the perforations irregular. Perforations may be correct, but the teeth of the sprocket wheels may be too small. The pin of the dog may be loose or out of true, so that one edge of the film is struck more heavily than the other. The pressure springs of the gate may require adjustment so that greater tension of the film through its track may be obtained. Or, finally, the stand upon which the machine is used may require more rigid fixing. When one realises that all such essentials must be recognised before a steady picture upon the screen may be expected, it is not susprising that the careless operator rarely gives a show worthy of a second inspection.

Need of effects in kinematograph shows. We have on many occasions pointed out the great benefits to be derived by a carefully worked-up effect display for kinematograph pictures. A correspondent writes suggesting that a series of articles on the subject would prove of service to the exhibitor. We think our correspondent is quite right in making this suggestion, and we shall proceed to make the necessary preparations to provide our readers with such a series at no distant date. We like to receive letters of this sort from our readers, as it helps us to understand their wants, and in due course provide for them. We shall be glad if others will follow the example of our correspondent and let us know forthwith what, in their opinion, would be likely to prove a really useful item for our future program.

An Association for Exhibitors. The question of an Association for Exhibitors was mooted a few weeks ago by our correspondent Mr. Seyd, and several others. Since then we have invited the opinion of a number of exhibitors, and amongst replies received up to date we shall find room to publish several in our next issue. Will exhibitors consult our correspondence columns and let us know their views on this subject? Till we have had a good number of replies we shall reserve our views on this important question.

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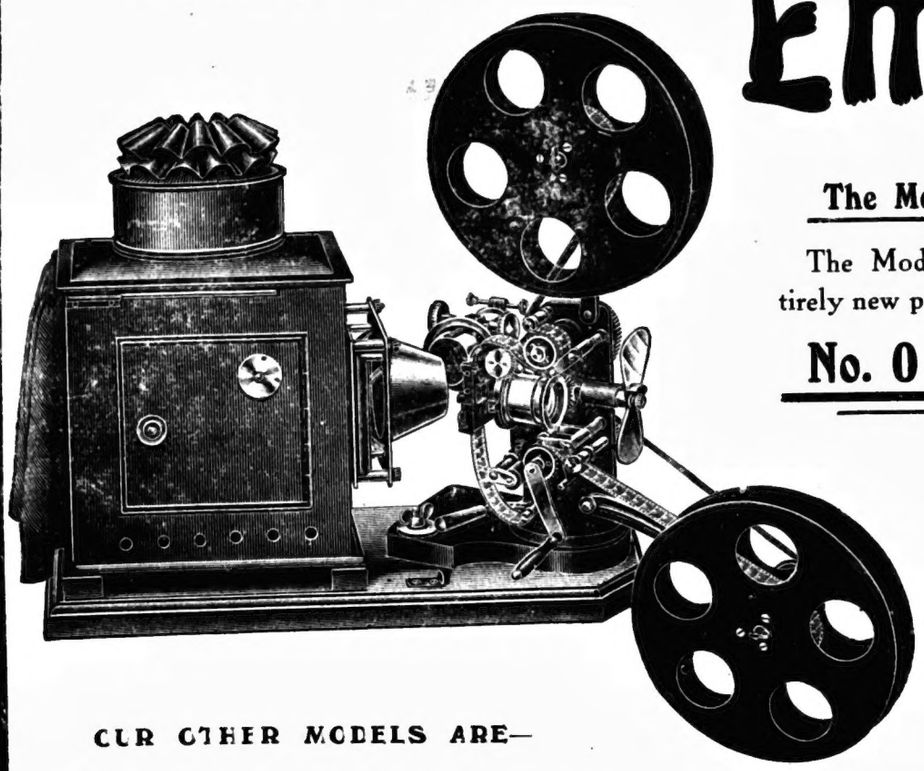

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All the latest and best subjects added from time to time.

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Round the Provinces.

Messrs. Walker & Company, Aberdeen, gave their kinematograph entertainment in the Mintlaw Public Hall last week. There was a full house, and the display of films was greatly appreciated.

The Bordesley Palace, during the week just past, showed Mephisto's Holiday, and Liquid Electricity, and these two famous subjects are highly spoken of by those who witnessed them.

An enjoyable entertainment was given at the Works Hall, Leiston, by the Premier Bioscope Company. The large number of people who attended were treated to a program of all-round excellence.

The New Century Pictures at the St. George's Hall, Bradford, are featuring The Kaiser's Visit, The Easterner, Animal and Bird Sagacity, The Screamer, Wild Goose Chase, Airship Thieves and Lady Commercial.

The Walturdaw Pictures have been at the St. James' Hall, Kingston-on-Thames, with a program including Bobby's Birthday, Her First Bike Ride, Boy's Half Holiday, Torpedo Attack on "Dreadnought," Advantages of Jiu Jitsu, and Kaiser in London.

Pringle's Pictures commenced their fourth week at the Victoria Hall, Huddersfield, and secured a large audience on the Monday. Mind Your Business, A Pressing Letter, A Crime in the Snow, and A Son's Betrayal are among the subjects.

At the Annual Meeting of the Reading Branch of the Colonial and Continental Church Society, the Rev. T. B. Clarke, rector of All Saints, London, Ontario, gave a lecture illustrated by the bioscope, on the work of the Society in North West Canada.

The New Century Pictures, at the Hull Circus, seem to increase weekly in popularity, and crowded houses are the rule. One of the latest added is Gipsy's Warning. Amongst the best of the others are Only a Limerick, Father Buys a Lawn Roller, and Coventry Pageant.

Mr. A. F. Walbrook's voluntary work for the City of Bath of lecturing upon its charms will be resumed actively after Christmas. At these lectures there will be used for the first time the kinematograph films of life in the Bath of to-day, which was taken during August and September.

The Central Hall, Colne (Mr. J. Duckworth) continues its picture program, the following being shown on Monday, November 25th and onwards: Ali Baba and the Forty Thieves, The Plank, The Recruit, The Night Watchman, Inexhaustible Barrel, French Army Crossing a River, and Mysterious Boudoir. Two matinees are also promised for the current week.

The management of Pringle's Palace, the old Queen's Theatre in Watson Street, Glasgow, have every reason to be pleased with the success which attended their inaugural entertainment last week. Every part of the theatre was crowded at both performances. The program submitted includes The Mauretania, and Thaw Case. A capital variety entertainment was provided in addition.

At the Sheffield Central Hall, a good selection of pictures is being shown. Spot the Dog Thief, The Pirates, Purchasing an Automobile, Apple of Discord, Johnny's Gun, Towing the Bows of the Suevic, and Enchanted Boudoir, are on the program, and the variety selection is also a strong one. Lily Vane, the Laurie Brothers, and Elton and Edwin (the banjoists) greatly pleasing the audiences.

The Pageants of 1907 was a feature of a show in the Hamilton Hall, Felixstowe, last week. The brilliant pictures which the Gaumont Co. were successful in photographing—the Liverpool, Oxford, Carisbrooke, Coventry and Bury St. Edmund's Pageants—were loudly applauded. Among other subjects which made up the second part of the bill were Lord Mayor's Show, When Stormy Winds do Blow, Cripple Comes a Cropper, The Tomboys and Catch the Kid.

The continuance of crowded houses at the Albert Hall, Swansea, to witness the pictures presented by the St. Louis Co. speak highly of the good program presented by the latter. London to Ireland (*via* Fishguard), Short Sighted Cyclist, Paper Boy and the Baby, Adventures of a Bath Chair, By the Hand of the Enemy, and Child Slavery were the films, and the Chronophone, which is a permanent feature of the St. Louis Co.'s exhibition, showed Auguste Van Biene in The Broken Melody and Walter Davies, the Welsh tenor.

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There are a few back numbers

OF THE

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If your local newsagent is unable to obtain the WEEKLY for you, you can obtain a copy regularly by post for a year by sending 6s. 6d. to the office.

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LANTERNISTS.

Hogg, A. R., Trinity Street, Belfast.

Phillips, Edmund, Claremont Studio, Mumbles, R.S.O., Glam.

LIVING PICTURE ENTERTAINERS.

Empire Bioscope Co., South Africa. London Representative — Ellis Friedlander, 37 Mecklenburgh Square, W.C.

Lightning Travels Co. (F. O. Seyd), "Tivoli" Tourist Station, Strand, W.C.

Macqueen, J. A., Scottish International Picture Co., 9 Great Hamilton Street, Glasgow.

Tivoli Airship Co., 65 Strand, W.C.

West, Alfred, The Anchorage, Southsea, and 95 Mortimer Street, Regent Street, W.

West's (Our Navy, Army and Colonies), Polytechnic, Regent Street, W.

Waller Jeffs, ("New Century Pictures"), Curzon Hall Offices, Birmingham.

MAKERS AND SELLERS OF PROJECTORS.

Charles Urban Trading Co., Ltd., 48 Rupert Street, W.

WALTURDAW.

Latest Top Liners.

Great Fire at Gamage's.

Our operators were on the scene immediately after the outbreak. Those desiring a picture of this tremendous conflagration should make a point of inspecting our subject.

Approximate length 200-250 ft. Exact length and price on application.

Her Great Mistake.

960 feet. £24 0 0 (Less 33⅓ %)

Decoyed from her true lover by the wicked squire, the heroine of this delightfully interesting and exciting film quickly repents of her choice. Her husband lives by thieving, and assaults and robs a jeweller while in a railway carriage with his wife. He also plans to rob a large mansion, but owing to the smartness of a road sweeper, who warns the police, is captured, and ends his own life. His wife returns to her mother and father, is at first repulsed but afterwards received, and as the story ends we are led to believe that her old love story has been taken up where it was dropped six years previously.

You should see this film for the chase of the villain's motor by the hero's dogcart alone.

Fra Diavolo.

605 feet. £15 2 6 (Less 33⅓ %).

The life and adventures of this famous personage, about whom so much legend centres, in a delightful setting of woodland scenery. Full of stirring incideuts, capture of a coach full of people, betrayal of Fra Diavolo, etc., etc.

Indian's Friendship.

785 feet. £19 12 6 (Less 33⅕ %)

A thrilling story of the wilds of America, and a charmiug picture of some of the most delightful scenery in the world.

SPECIAL CHRISTMAS NUMBERS.

The Mistletoe Bough.

A seasonable comic. In the midst of the customary bunch of mistletoe, a mischievous youngster hides the mouth of a hose, and when loving couples halt for the usual reason drenches them with water. Couples cannot disclose their misfortunes without explaining what led them to stand under the mistletoe, so Tommy gets oft scot free until Grandpa aud Grandma salute each other, and are drenched like the others. They discover the culprit, and at the last the footman is seen holding the culprit underneath the stream.

Send for Particulars of Further Christmas Successes—"Santa Claus," 550 ft.; "Child's Prayer," 440 ft. Others ready shortly.

—— New Testimonials arrive daily for the CINEMATOPHONE. ——

The "Walturdaw" Co., Ltd.,

—— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. ——

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Fatality at the Hepworth Factory.

As the result of a fire which broke out in the Hepworth Manufacturing Co's factory at Walton-on-Thames on Friday last, we regret to report that one of the employees, a youth named Lane, lost his life, while damage amounting to between £3,000 or £4,000 (covered by insurance) was done to the works.

The outbreak occurred about 4 o'clock on Friday afternoon in the perforating room, which was at the time occupied only by Lane, who had returned to his work from tea a short time earlier. The first warning that anything was amiss which reached the other workmen was conveyed by flames breaking into the darkroom, and the factory was then immediately cleared. It was then noticed that Lane was not with the other workmen, and after the fire had been got under, the hopes which had been entertained that he had gone home were shown to be groundless by the discovery of his body.

The cause of the fire is still a mystery. About 140,000 feet of stock were on the premises, and the greater part was packed in the perforating room and destroyed. Practically no negatives were lost and the drying rooms and other departments were not touched at all by the fire, which indeed did not spread beyond the part of the buiding at which it originated, though this was burnt to the roof.

Owing to the fact already stated, that the dead lad was alone in the room at the time of the outbreak, it is impossible to state the reason for his delaying making his escape until it was too late. The Hepworth Company point out that there was immediately at his side, a window through which he could have escaped into the street. There was also a door near leading into the darkroom. It can only be surmised that he tried to put out the flames and was overcome by the smoke.

Several newspapers published a report to the effect that a large amount of explosives was packed in a part of the building not reached by the fire. Needless to say, this is quite untrue. There was nothing of an explosive nature in the factory and the only substance of an inflammable nature stored was the film stock.

The factory is well built to resist fire, the floors throughout being of stone and the passages of bricks.

The inquest was held on Monday. The jury returned a verdict of accidental death and exonerated everyone connected with the factory from blame. An expression of sympathy with the father and mother of the unfortunate lad and with Mr. Hepworth was also recorded.

Lantern Lectures of the Week.——At the Bentliff Art Gallery, Maidstone, Some Familiar Shells, by Mr. Edward Connold, F.Z.S.——At the Hotel Metropole, Brighton, Vesuvius and Pompeii, by the Rev. Cowley Clarke.——At the Retford Town Hall, The Women of Athens, by Professor A. J. Grant, M.A.——At the Wesleyan School Rooms, Ivybridge, Peary's Dash for the Pole, by Mr. F. Fleming.——At the Women's Tariff Reform League, Newton Abbot, The Empire and Tariff Reform, by Capt. Morrison—Bell.——In the Great Schoolroom, Ipswich School, Canada, by Mr. H. Frazer Wyatt.——At St. Nicholas Schoolroom, Ipswich, Old Ipswich, by Mr. Frank Woolnough.——At the Phœnix Institute, Lewes, Norway, by Mr. C. A. Morrish.——At the Central Hall, Redcar, Through Russia in Revolution, by Mr. John Foster Frazer, F.R.C.S.——At the Town Hall, West Hartlepool, Canada, by Canon Cosgrave, B.D.——At the Geographical Institute, Newcastle, Some Features of Northumberland and Durham, by Dr. Woolacott.——At the Library Hall, Sunderland, With Pen and Pencil and A Sense of Humour, by Mr. E. T Reed, of *Punch*,——At the Canton Library, Cardiff, Bruges, by Mr. W. A. Meyrick.——At the Public Baths, Barking, Belguim, the Cockpit of Europe, by Rev. F. Herbert Somerville.——Before the Aberdeen Branch of the Royal Scottish Geographical Society, From the Niger to the Nile, by Lieut. Boyd Alexander.——At the Primitive Methodist Chapel, Thorne, My Tour in the United States and Canada, by Mr. T. E. Parkin.——At the Botraphnie Public School, (Aberdeen), South Africa, by Mr. Stuart Wilson, headmaster.——At the Mechanic's Institute, Bradford, Westminster Abbey, by Rev. Jocelyn Perkins.——At the Primitive Methodist Chapel, Talks about Africa, by the Rev. H. Davenport.——At the Market Hall, Llanelly, Scouting, by Major-General Baden-Powell.——East Street Mission, Southampton, Open Air Lantern Service.——At the Y.M.C.A. Hall, Cardiff, Insects, by Fred Enoch.

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Name	Length	per ft.	Condition
Elephant Procession	225	1d.	Good
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Masher and Nursemaid (comic)	115	1½d.	,, ,,
Three Little Maids (comic)	200	1½d.	,, ,,
Roof Top Gardens ,, ...	150	1½d.	,, ,,

Apply W. GIMBER, 18 Denman Street, Piccadilly Circus, W.

To Exhibitors and Showmen (large or small).

A splendid opportunity for obtaining films in condition almost equal to new. The following is a list of subjects which are not of recent issue, but will be found in many cases as suitable "fill ins" for first class programmes.

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Dinner Hour	130	3d.	1 12 6
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Dolly Varden	740	2½d.	7 14 2
Gipsy Lee	190	2d.	1 11 8
Brown's Bathing Tent	205	2½d.	2 2 9
Fancy Diving	70	3d.	0 17 6
An Interrupted Elopement	190	2d.	1 11 8
Henpecked Husband	235	2d.	2 1 8
Night Duty	120	2d.	1 0 0
Inquisitive Bertie	180	3d.	2 5 0
That Awful Baby	440	3d.	5 10 0
Summer Vacation	220	2d.	1 16 8
Romance of 2d. Tube	300	1½d.	1 17 6
Jack Ashore	240	3d.	3 0 0
Pigeons at St. Mark's, Venice	84	2d.	0 14 0
Attempted Murder in a Train	225	3d.	2 16 3
San Francisco (before Disaster)	330	1½d.	2 1 3
San Francisco (after Disaster)	345	1½d.	2 3 2
Beer 2d. per Glass	265	3d.	3 6 3
Betrayed	420	2d.	3 10 0
Bobby's Nightmare	200	3d.	2 10 0
Father's Hat	150	3d.	1 17 6
Ingenious Theft	125	2d.	1 0 10
Jolly Monks	151	2d.	1 5 10
The Christmas Goose	450	2d.	3 15 0
Masqueraders	420	2½d.	4 7 6
Army Life as it might be	490	2d.	4 1 8
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Polished oak sliding base, with massive brass swivel attachment, adjustable stops.

Large size Russian Iron Lantern with Polished Brass Slide Stage, Carrier-Grip, Telescopic Draw-Tube, Meniscus (Herschel combination) Condenser.

The Outfit complete, £33 6s. 8d.

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We have received the first copy of the Ottolengi Films (Aquila).

"Hi! Hi! Stop!"

Length 420 feet. **Price £7 nett.**

This is of first class photographic quality, and although the subject is simple the actor does his part so well that a very genuine comic film is the result.

"Fun without Vulgarity," which we ourselves have always endeavoured to obtain, is here fully realised.

We have not yet received stock of this but a copy can be seen at our show room, and orders will be filled in rotation.

We are also showing a new film of our own, entitled :—

"An English Harvest."

We thought at first that this was too prosaic for the home market; but the quality is so good and it has been so favourably commented upon by those that have seen it, that we are now publishing it.

Next week we shall be showing a new "picture story" called **"Orphans."**

This is a story with a moral of the "Stowaway" order, and will be acceptable to the Showman that caters for the best class of audience.

HIRING.

We are preparing a list and stock of our own films for hiring, and shall be pleased to answer enquiries.

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Intensely Human. Thrilling with interest.
No. 1802. Length 640 ft. Price £10 13s. 4d. net.

A Diabolo Tragedy.

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Our Masterpiece of Cinematography, Quality of Photographic Detail UNPARALLELED

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The Making of "Lloyd's News."

Felling of the trees in the Norwegian Forests—Making paper from the wood pulp—Setting, printing, folding and delivering a complete copy of the paper—"Lloyd's at the fireside.

Stereoscopic Quality Throughout.

Approximate length 1200 ft. Exact length and price on application.

A Masterpiece of Pantomime Staging. Full of brilliant and fascinating incidents and Mediæval scenery. Coloured in glowing shades.

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No Xmas Bill complete without it.

No. 1654. Length 800 ft. Price £20 0s. 0d.
(Usual discount).
Extra for colouring, £7 net. Supplied in colours only.

Three Grand Star Lines in New Clarendon Films

The Pied Piper of Hamelin.

A pictorial realisation of Robert Browning's famous poem. Telling the story of how the plague of rats was magically removed from the far-famed town of Hamelin and the sorrow which followed the dishonesty of its Corporation. A masterpiece of absolute fidelity of detail—Costumes of the Period—Real Rats—Typical Scenes.

Write at once for descriptive pamphlet post free.

No. C161. Length 775 ft. Price £12 17s. 8d. net.

The Water Babies or The Little Chimney Sweep.

A wonderful adaptation of Charles Kingsley's well-known story. Teeming with interest—Pathetic and beautiful—Magnificent Spectacular Submarine Effects.

The little chimney sweep and his brutal master climbing the chimney at the great house—Tommy in Ellie's bedroom—Discovery The Chase—A watery grave—Converted to a water baby—Wonderful sights below the deep—Grimes drowned—Turned into a great fish—Ellie seeks Tommy—The two water babies—An original ending.

Write for descriptive pamphlet post free.

No. C160. Length 955 ft. Price £15 18s. 8d. net.

THAT'S NOT RIGHT! WATCH ME.

No. C159. Length 595 ft. Price £9 18s. 4d. net.

THE NIAGARA FALLS.

A magnificent picture with grand effects of exceptionally fine quality, peculiarly and distinctly different in every detail to any film which has been attempted on this subject.

No. 1686. Length 415 ft. Price £6 18s. 4d.

Read this Advertisement, it will pay you.

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Coming Fairs.

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Newark	... ...	15,000	30
Scunthorpe	... ...	7,000	30

When the Motor Show is over, at Olympia, preparations for the Mammoth Fun City will at once begin. The kinematograph will take an important part in the unrivalled list of amusements offered to visitors.

A New Use for the kinematograph has been found at the Old Kent Road Baths where dances are so popular. An attraction is offered in the shape of a pictorial show between the dances, and "lime light shadow waltzing" is a novelty which should become popular.

The Graphic Cinematograph Co. were re-commanded to Evesham, on Saturday last, to give the picture they secured of the Bourbon wedding, at afternoon and evening performances, at the Public Hall. The house was packed on each occasion. The proceeds of the entertainment were given to the Evesham Cottage Hospital.

The following advertisement appeared in a variety paper recently. "Wanted immediately Good Billposter and Property Man. Preference given to one who *understands electricity* and able *to work Pictures*. The correspondent who draws our attention to this wants to know if he could'nt fill in by doing the washing and scrubbing out the Theatre.

The big fire at Gamage's was hardly well alight before the newspapers were at their old game of blaming it on the kinematograph. It is a fact that the fire originated in the photographic department, but we would point out to the alarmist Press that, on the authority of Mr. Gamage himself, there were only a few films in the room, while there were also a number of celluloid developing dishes and articles of similarly inflammable substance.

Probably few kinematograph firms can claim so distinguished a clientele, as the Gaumont Company. Not only have they had the privilege of exhibiting both the Chrono and the chronophone, talking and singing pictures, before the various crowned heads of Europe, including in particular, our own Royal Family, but they now include H.I.M. the Czar of Russia, among many other notable personages, as one of their patrons.

Lantern Slide Catalogue.—The Wesleyan Methodist Sunday School Union send us a copy of their latest catalogue, which has grown in bulk since last season. In addition to a very comprehensive collection of slide sets for hire, they have also listed a number of new patterns in lanterns for the present season; amongst these we note one selling at a very low figure for amateurs' use. We are informed that the Union is also prepared to equip exhibitors for complete lantern and kinematograph shows, and also that they are prepared themselves to supply capable operators and to give kinematograph exhibitions at short notice.

In his report to the Music and Dancing Houses, etc., Committee of the Surrey County Council, the County Surveyor stated that he had found kinematograph machines standing in the body of some halls in close proximity to the auditorium, and that the increasing use of such machines constituted a danger to the public. With a view to ensuring the safety of the public, the committee had framed resolutions providing that the kinematograph shall stand in a suitable fire-proof room or closed sheet-iron box, and the audience separated a stipulated distance from it by a barrier. The chairman said the Council relied on the help of the public by communicating with the clerk at the County Hall in the event of any irregularities being noticed. The report was adopted.

The Gaumont Company have rendered valuable assistance to the Governing Body of the Northampton Polytechnic Institute, Clerkenwell, by lending apparatus and accessories for use in connection with the Kinematograph Operator's Examination. That the Institute thoroughly appreciates the willing co operation of the Gaumont Company, in their endeavours to provide instruments for use in connection with these examinations, is shown by the following vote of thanks, which was passed at the Committee Meeting held by the Governing Body last week. "That the thanks of the Governing Body be accorded to Messrs. The Gaumont Company, of Sherwood Street, Piccadilly Circus, for the loan of apparatus and accessories, in connection with the examination." It is pleasant indeed, to find that so prominent a firm as Gaumont's, should take so active a part in the effort to establish a recognised standard of efficiency for that indispensable man the operator.

The Pioneer Film Cleaning Co., of 175 Drury Lane, W.C., intends shortly opening a department which should be of particular value to those buying second-hand films. It is frequently a matter of difficulty to try over second-hand subjects, owing to the absence of a projector or other reason. The Pioneer Co. now offer the use of a projector for this purpose at a small fee, and their offer should be appreciated by both buyers and sellers of second-hand stuff. By the way, the Pioneer Co. have received a good testimonial from the Gaumont Co., which is published in their advertisement elsewhere.

There were stirring doings at the Chelsea football ground at Stamford Bridge, last Saturday, when Chelsea met Bristol City for the first time in the First League. The game was a particularly good one, and the fact that four goals were secured by the home side caused much enthusiasm in Chelsea. A kinematograph picture of the game was taken by the Graphic Cinematograph Co., and shown to enthusiastic audiences at both houses of the Chelsea Palace, the same evening. The injury to Windridge, the Chelsea forward, took place immediately in front of the camera, and was recorded along with other incidents of the game.

The Balham Empire Management forward us the program of the first of the entertainments for the benefit of Sir William Treloar's Cripple Fund, which are to be held each Sunday at this theatre. A good selection of subjects includes a special picture of the arrival of the Lord Mayor at Balham on the occasion of his visit to the "Empire." The program at the Balham Empire for the current week is Mysterious Boudoir, Anxious Day for Mother, Bertie's Love Letter, A Big Nocturnal Fire, Wild Animals, The Pirates, Through the North, Mysterious Armour, True Unto Death, Jones' Patent Motor, Arctic Hunting and Lion Hunting.

Last Saturday evening, a private view of an interesting collection of the first series of genuine coloured photographs ever exhibited, was given at the London Hippodrome, by the Gaumont Co. The Sea-scapes were very fine, and the most successful, while the whole series of views were extremely interesting. One result of the exhibition, has been considerable increase of public interest in Colour Photography, and Messrs. Gaumont's have received many visitors from prominent newspaper men and reporters, with a view to examining the Blocknote Pocket Camera. This Camera is so small, that it can be snugly tucked out of sight in the pocket of coat or jacket. It has already endeared itself, to the heart of several newspaper men, who now find it indispensable for using in connection with their work. Every requisite for Colour Photography can be obtained at Chrono House, where we understand that the makers of Blocknote's are specialising in this new art.

At Westminster Police Court, Mr. Dudley sought to recover damages from the London Parcels Delivery Company for non-delivery of goods The solicitor for the plaintiff said he undertook to provide a company of actors for a kinematograph company, to play "Mazeppa," with a view to it being reproduced as a kinematograph film. He ordered a number of properties and costumes from a firm in Middlesex Street, which were delivered to one of defendant's carmen on a Saturday afternoon. The carman promised to deliver them on Monday morning at Wembley, and the company travelled down there. The costumes did not arrive, and the actors had to return to town. Next day they went down again. but the costumes did not arrive until late in the afternoon, when the light was too bad for the photographs to be taken. Plaintiff claimed damages for the loss he had thereby been put to. Mr. Frank Dudley said the part of Mazeppa was taken by a man who was paid £1 a day. The people who took the parts were stray actors out of employment, who were paid so much a day. Some were paid £3 or £4 a day when good acting was required. There was also a trained horse at £1 10s. per day. Defendants pleaded that it was unreasonable to expect them to deliver the goods at Wembley on Monday morning, when they were only handed in on Saturday afternoon. His Honour allowed plaintiffs £15 for the wages paid on the first day, and £1 in respect of telegrams, &c., with costs.

Urbanora. Exhibitors of dogs and cats who bear in pleasant recollection the leading shows of the past four seasons will, in common with all lovers of these animals, find much to delight them in the forthcoming "Urbanora" exhibit at the Alhambra. From Monday next, Mr. Charles Urban will present some very charming pictures in motion of scores of recent canine and feline prize-winners, with many amusing incidents attending their public appearances; as well as a brand new series of side-splitting equestrian adventures by the invulnerable young man who some time ago impersonated the "Short-Sighted Cyclist." A kinematographic panorama of a trip up the Avon (New Zealand), a film exceptionally fine in stereoscopic effect, will complete this clever and always well-varied "turn."

FOUR PENCE per foot nett.

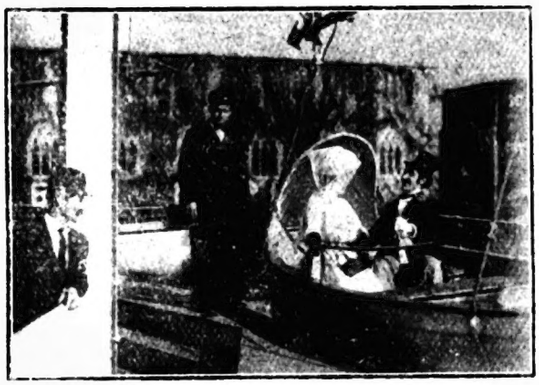
VITAGRAPH FILMS.

FOUR PENCE per foot nett.

This Week.

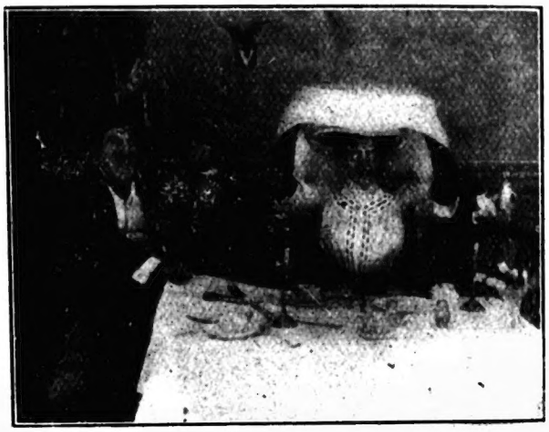
THE VEILED BEAUTY

Or, Anticipation and Realization.



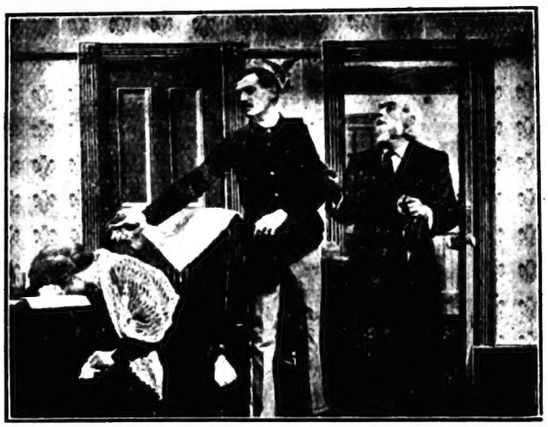
Copyright, 1907, by The Vitagraph Co. of America.

Heavily veiled lady walking along is observed by dude — Follows — Meets two other mashers—First admirer routs rivals and takes up the chase—Falls over wheelbarrow, and Italian woman—Runs into large beam, etc.—Follows lady into Dreamland—Finally strikes up conversation — Visit numerous pleasure resorts — Invites lady to dine—At restaurant implores his "affinity" to raise her veil—She finally does so revealing a most horrible face—Cross-eyed, warts, whiskers, etc.—Dude falls over, horror-stricken — Veiled Beauty hastily departs.



An Uproariously Funny Subject. **Length 600 feet.**

THE SOLDIER'S DREAM



Copyright, 1907. by The Vitagraph Co. of America.

Young man in rural home determines to join the army—Tearfully bids farewell to aged father and mother—As soldier is seen in camp—Falls asleep — Vision appears in which the son sees aged father fall from scaffolding and removed to home seriously injured — Dream makes vivid impression—Asks leave of absence—Rushes through lines—Reaches old homestead just as his poor father breathes his last and receives parental blessing.

A Beautiful Pathetic Story Picture.

Length 300 ft.

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

VITAGRAPH COMPANY OF AMERICA,

10, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, Nassau St CHICAGO: 169, Randolph St. PARIS: 15, Rue St. Cecile.

Latest Productions.

New subjects head the list in each case. Firms not included should send particulars.

Williamson & Co.

Hi! Hi! Stop		420	feet
An Englise Harvest	about	230	,,
Getting Rid of his Dog		310	,,
Moving Day		315	,,
Just in Time		540	,,
Pa takes up Physical Culture		300	,,
Why the Wedding was Put Off		225	,,
Bobby's Birthday		212	,,
The Brigand's Daughter	670 &	806	,,
Orange Peel		245	,,
After the Fancy Dress Ball		345	,,
Village Fire Brigade		325	,,

Walturdaw Co.

Great Fire at Gamage's	about	200	,,
Mauretania's First Voyage		410	,,
Her Great Mistake		960	,,
Fra Diavolo		605	,,
Indian's Friendship		785	,,
Mistletoe Bough		300	,,
Santa Claus		550	,,
Child's Prayer		440	,,
German Emperor at Portsmouth		245	,,
Interrupted Outing		347	,,
The New Arrival		316	,,
Roller Skate Craze		275	,,
The First Quarrel		330	,,
Canadian Settler		575	,,
The Belles of Japan		140	,,
Guy Fawkes		355	,,
The 5th of November		245	,,
The Anarchist and his Dog		245	,,
The Silvern God		270	,,

R. W. Paul.

Boy Bandits		480	,,
The Amateur Paper Hanger		282	,,
Pity the Poor Blind		107	,,
Sheep Shearing		230	,,
The Cheaters Cheated		510	,,
My Lady's Revenge		520	,,
The Tale of a Mouse		155	,,
The Bothered Bathers		275	,,
An Inhuman Father		420	,,
Adventures of a Broker's Man		305	,,
The Bookmaker		140	,,
How a Burglar Feels		98	,,

Hepworth Manufacturing Co.

Persevering Edwin		400	feet
Coal Mining		400	,,
Johnnie's Gun		425	,,
Heavenly Twins		350	,,
Dying of Thirst		175	,,
Viking's Bride		400	,,
The Artful Lovers		300	,,
Mogador Street Scenes		200	,,
Ships of the Desert		225	,,
Rebellious Schoolgirls		100	,,
A Letter in the Sand		200	,,
The Sticky Bicycle		100	,,
Dumb Sagacity		450	,,
Brick Making		400	,,
Streets in Madeira		200	,,
Snake Charmer at Tangier		100	,,
In and Around Tangier		200	,,
A Moorish Potter		175	,,

Warwick Trading Co.

Love will find a way	—		
Spanish Serenader	(about)	250	feet
German Emperor at Portsmouth	—		,,
Spot, the Dog Thief	420		,,
Why Jenkins Wears the Blue Ribbon	378		,,
The Actor Annoys the Boarders	215		,,
Mind Your Own Business	(about)	350	,,
Her Rival's Necklace	625		,,
Sultan of Morocco on Bicycle	60		,,
Kimberley Diamond Mining	565		,,
Victoria Falls	460		,,
Lonely Trappers	555		,,
The Lusitania	530		,,
The Page Boy and the Baby	(about)	550	,,
They Would Play Cards	685		,,

Sheffield Photo Co.

The Dodgers Dodged	276		,,
The Limerick Craze	342		,,
My Word, If You're Not Off	265		,,
Willie's Dream	400		,,
The Blackmailer	585		,,
His Cheap Watch	250		

Cinematograph Syndicate.

Norwood Films—			
Great Temptation	460		,,
Bertie at the Gymnasium	190		,,
Gamekeeper's Dog	460		,,
Tommy's Box of Tools	460		,,
Dog Detective	730		,,
How Isaacs Won the Cup	200		,,
Bet that Didn't Come Off	285		,,
Husband and How to Train it	400		,,
Getting his Change	305		,,
Child Accuser	250		,,
Rent Day	205		,,
Jones' Birthday	245		,,

Cricks and Sharp.

His Only Pair of Trousers	320		,,
Saved from the Burning Wreck	480		,,
The Work of Trinity House	470		,,
May and December	245		,,
His Only Pair of Trousers	390		,,
Oyster Industry	245		,,
Only a Limerick	350		,,
A Drink Cure	395		,,
Fun in the Studio	190		,,
Life on a Reformatory Ship	600		,,
Even a Worm will Turn	275		,,
Wild Animals	380		,,
Making of a Cricket Bat	440		,,
Saved from the Sea	455		,,
Benediction of the Sea	370		,,

Urban-Eclipse.

Ninette, the Child Model	—		
A Peppered Bouquet	—		
The Reckless Horseman	—		
Mystery of a Cab	275		,,
Arrival of German Emperor	200		,,
Old Cashier's Loyalty	690		,,
An Obliging Gentleman	220		,,
Wrongfully Accused	430		,,
For Love of a Smuggler	575		,,
The Grave of a Warship	485		,,
The Apple of Discord	240		,,
Moving into a New Flat	—		,,
Towing the bow of the "Suevic"	—		feet
Dynamiting Chimneys	155		,,
Animal and Bird Sagacity	735		,,
The Mauretania	220		,,
Diabolo Nightmare	385		,,
Railway Run through Norway	525		,,
Railway Run in the Austrian Tyrol	400		,,

Nordisk Films Co.

Lion Hunt	705		,,
Anarchist's Mother-in-Law	278		,,

The Gaumont Co.

Pied Piper of Hamelin	775		,,
The Water Babies	955		,,
Sorrows of a Clown	650		,,
Watch Me	595		,,
Oh that Cat!	236		,,
Village Doctor	605		,,
All For Nothing	265		,,
The Fountain of Eternal Youth	800		,,
From Forest to Fireside	(about)	1200	,,
Tommy, the Tin-pot Hero	436		,,
Saving the Colours	690		,,
Fisher Girl's Wooing	400		,,
Smuggler's Wife	360		,,
An Awkward Situation	405		,,
The Athletic Daughter	390		,,
The Stolen Cycle	250		,,
Remember the Fifth of November	535		,,
Travelling on the Cheap	340		,,

Vitagraph Co. of America.

The Veiled Beauty	600		,,
The Soldier's Dream	300		,,
Inquisitive Boy	500		,,
Masquerade Party	530		,,
The Piker's Dream	600		,,
Purchasing an Automobile	700		,,
The Mill Girl	700		,,
The Gypsy's Warning	295		,,
The Burglar	440		,,
Disintegrated Convict	425		,,
The Ghost Story	230		,,
Cast up by the Sea	435		,,
Liquid Electricity	470		,,
Fountain of Youth	375		,,
The Baby Elephant	425		,,
Bathing under Difficulties	500		,,
Two Thousand Miles without a Dollar	430		,,

Graphic Cinematograph Co.

His Sweetheart when a Boy	525		,,
A Sacrifice of Work	345		,,
The Showman's Treasure	505		,,
The Smoker's Joke	390		,,
Tricky Twins	330		,,
Lover's Charm	160		,,
The Lodger had the Haddock	205		,,
The 5.30 Collection	250		,,
A Woodland Tragedy	470		,,
Who Winked at the Soldier?	560		,,
Some of our Relations	130		,,
Stolen Fruit	280		,,
The Adventures of Maud	440		,,
Early Birds	550		,,
Oh! that Hat	325		,,
Woman Supreme	212		,,
Quit Ye Like Men	365		,,
He Wasn't Engaged at the Office	160		,,

Review of Latest Productions.

The Williamson Co. are this week featuring Hi! Stop! the first of the Ottolenghi Aquila films to be issued in England. It fully bears out the claims made that this Italian firm's goods are of a high photographic quality. Apart from this, the film is really comic, and if the subsequent films of this make come up to the level of this example, the showman will have to congratulate himself on an excellent source of supply. The plot of this film is an extremely simple one. A typical tripper, in check suit and white hat, and struggling with a number of parcels, is seen hailing a bus ineffectually, and then as it is driven away following at top speed in the rear, making a liberal use of the exclammation which gives the film its title. He arrives at the railway station at last, purchases a ticket and sticks it in his hatband. In his hurry, however, the latter is put on backwards. He proceeds to the platform just in time to see the train leaving, and again cuts a humorous figure as he follows in the rear. A most amusing chase ensues, the indomitable tripper chasing the leisurely train round curves, through stations, and at last into the recesses of a tunnel and out at the other end, a pretty effect being given of the huge engine emerging. He catches it up at last, when a halt has been made, but here a new difficulty presents itself—he forgets where he has put the ticket, and is unable to find it. Being forcibly prevented from entering the carriage, he retraces his steps looking for the lost article, and taking off his hat when he has almost returned to the starting place, of course discovers the pasteboard and immediately makes after the train again.

Williamson's have also a film of their own make with the title "An English Harvest." This is a picturesque subject, in which the various operations of cutting, binding, carting, storing and threshing the grain

GRAPHIC FILMS.

THE ROYAL WEDDING AT WOOD NORTON.

Now being shown at the Palace Theatre, London. Taken by exclusive command and exhibited before the Royal guests at the residence of the Duc d'Orleans for four consecutive nights. **It is the only authentic film** showing the arrival of Royal guests in motor carriages at the mansion in the private grounds. Procession from the house to the chapel, showing the Princess Louise escorted by the Duc d'Orleans, the King of Spain, the Queen of Spain, and 40 other Royal personages. The Bride and Bridegroom leaving the chapel, &c., &c.

The "Graphic" were the only cinematographers permitted to take the stately scenes, with all the attendant pomp and courtly grandeur of this unique Royal function.

Exceptional photographic quality and magnificent portraiture.

Length 575 ft. Price £9 11s. 8d.

HIS SWEETHEART WHEN A BOY.

A thrilling love romance. Superbly acted.

Length 550 ft. Price £9 3 4.

A SACRIFICE FOR WORK.

An exceptionally novel subject.

Length 345 ft. Price £5 15 0.

THE SHOWMAN'S TREASURE.

A lively "extra turn" by the giant Flea, which unexpectedly gains its freedom from the show.

Length 505 ft. Price £8 8 4.

Our Price 4d. per foot.

If you are having Local Pictures taken

TRY THE GRAPHIC

OUR CHARGES are reasonable,
OUR WORK excellent, and
OUR PROMPTITUDE may be relied upon.

Trick and Jumping Titles made at the Shortest Notice.

The Latest Comedy, Dramatic & Topical Subjects may be hired from

The GRAPHIC Cinematograph Co.,

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'Phone 9251 Central

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THE

SAFETY BIOSCOPE CO.

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Complete Bioscope Outfits & Accessories.

Indoor and Outdoor Entertainments.

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SPECIAL FEATURE.

Our Lending Library of Films.
All the Latest Subjects.
New Pictures added Daily.

Write at once for Lists.

FILMS ON HIRE. **FILMS ON HIRE.**

NORWOOD FILMS.

The Gamekeeper's Dog. Length 460 ft. Price £7 13s. 4d.
A sure winner.

Tommy's Box of Tools. Length 450 ft. Price £7 10s.
An excellent comic film.

GAUMONT FILMS.

Embarassing Purchase. Length 505 ft. Price £8 8s. 4d.
Sorrows of a Clown. Length 640 ft. Price £10 13s. 4d.
Village Doctor. Length 605 ft. Price £10 8s. 4d.
Life in a Flat. Length 625 ft. Price £10 8s. 4d.
Diabolo Tragedy. Length 340 ft. Price £5 13s. 4d.
Cheap Continental Holiday. Length 740 ft. Price £12 6s. 8d.

CLARENDON CO.

An Awkward Situation. Length 405 ft. Price £6 15s. 0d.

CRICKS & SHARP

Duties of Trinity House.—May and December.—Somali Natives.

Sheffield, Alpha, and all other makes of Films supplied from stock.

SHOWMEN.—It will pay you when in London to give us a call, or you can reach us on the 'phone, No. 5783 Central.

The Cinematograph Syndicate,

23, Cecil Court,
Charing Cross Road, London, W.C.

Telephone 5783 Central.

Lion Brand FILMS.

OUR LATEST SENSATION.

GRAND DRAMATIC FILM,

Saved from the Burning Wreck,

Or, Ten Days on a Raft.

REALISTICALLY TINTED.

Synopsis :—The Burning Ship.—Escape on a Raft.—Life on the Raft.—A Fight for Food.—Despair.—The Last Drop.—A Sail! A Sail!!—The Rescue.

Length 480 feet or 147 Metres. Code Word "WRECK."
Price £12 0s. 0d. (*Subject to the usual discount*).

Manufactured by

CRICKS & SHARP,

Offices and Works:

LONDON ROAD, MITCHAM, LONDON, S.W.

Telegrams— "Biolesque, Mitcham." Telephone— 613 P.O. Wimbledon.

are illustrated. Several of the scenes are very pretty, particularly the last, which shows a windmill with the sails revolving rapidly. At the beginning a country yokel is seen seated on a fence scaring the birds with a rattle, at the same time taking hearty bites out of a loaf in his hand. Illustrations of cutting by hand and by machinery—a great contrast—follow, then the building of the stack is illustrated and the threshing by machinery.

"The Reckless Horseman," which is the principal Urban-Eclipse Film of the Week, is a further extraordinary illustration of the daring of of a young gentlemen who in the characters of a "Short-Sighted Cyclist" and "Would be Athlete" has already startled and amused audiences all over the world. In the "Cyclist" we thought realism had reached its limit, but this subject goes still further and the hero is even more reckless in his desire to pourtray the perils of an inexperienced horseman on a speed he is quite unable to control. Mounting the horse in a stable-yard and riding away, amid the ironical cheers of the stablemen, the hero quickly gets into collision with an old woman's vegetable barrow and is deposited among the vegetables by his frisky steed, his weighi lifting up the barrow and throwing the old lady also among her goods. He remounts after paying for the damage and next runs into a two horse van,—an exceptionally daring feat, for the actor is thrown clear between the horses on to the pole, whence he alights safely and remounts in undaunted mood. After several collisions of a slightly less alarming nature, the hero distinguishes himself highly again, by taking an involuntary leap through the window of an omnibus, among the passengers, who express their resentment in vigorous action and hurl Brown out to pursue his adventures, which he does by getting in a hopeless muddle between a number of stalls and bringing most of them to the ground. Escaping from the indignant trades-people, he next falls into a pool of cement and remounts in a pretty state. His next escapade, is his last; the impatient horse throws him off at the top of an embankment and he rolls into the river, and on being pulled out wisely determines to lead the horse back to the stable.

In strong contrast to the above subject is another Urban-Eclipse film with the title Ninette the Little Model. This is pathetic throughout and is at once cleverly staged and clearly photographed. Ninette is a tiny peasant girl who is seen posing for an artist, at the beginning of the subject. When the sitting is completed the artist accompanies her to a cottage where she lives with her blind grandmother and father. He gives some money to the old woman and goes away, and the father, a drunkard, makes his appearance, finds the coins on the seat where the old woman has left them, and goes off to the inn to convert them into liquor. Here he falls into talk with a stranger, and the latter announcing that he requires a child for acrobatic purposes, a bargain is struck and the two go off to fetch Ninette. The child is roughly parted from her grandma and taken back to the inn, where the conclusion of the business is celebrated with more drink and the two men fall asleep from the effect of their potations. The child seizes the opportunity to escape, runs back to her grandma and with her sets out from the cottage. They come to a pond and the feeble old lady slips into the pond, the child lacking the strength to do more than hold her head above the water. The scene then returns to the cottage, where the artist with his wife and child are seen arriving to pay a visit to Ninette and her grandma. They find the house deserted, but on their way back hear the girl's screams and come to the pond in time to rescue the old lady, whom, with the girl, they take home with them. Back at the inn we see the drunkards awakening and falling into a quarrel over the disappearance of the child. The father returns the money paid for her and goes home again. A good scene represents the interior of the cottage, where the drunkard is seen falling on the bed in a stupor. He has left a candle burning, and this ignites his bracken bed, the rooms rapidly fill with smoke, and we are led to believe that the villain perishes. The last scene shows the heroine a happy member of the artist's family.

The Peppered Bouquet is a short film issued by the same firm, also of the comic order. We see a sprucely attired young gentleman setting out on a visit to his sweetheart and halting *en route* at a florist's, where he buys a large and handsome bouquet. Next the outside of a grocer's shop is seen. Two youngsters, on mischief bent, annex a box of strong pepper and, looking round for a suitable field for mischief-making, espie the gallant in conversation with a friend and holding the flowers behind his back. Quickly the whole of the pepper is emptied on to the bouquet and the hero, blissfully ignorant of the fact, proceeds on his journey and enters the house of his lady-love. In the drawing-room, the lady and her mother are delighted at the present, and each take a whole-hearted smell. The inevitable result is a violent epidemic of sneezing, with which the innocent cause of the mischief is shortly affected, and a laughable scene shows the remarkable facial and bodily contortions of the unfortunate trio. When a lull comes, the ladies turn upon the well-intentioned young man and indignantly hustle him into the street, there to repent of his unfortunate generosity.

"Love Will Find a Way" is made by the Watwick Trading Co. and the first scene shows the pretty heroine being emphatically told by her father that she must not marry the handsome young man with whom she is in love, but a suitor whom he has selected. This personage comes on the scene in a little while and is observed to be an undersized overdressed and altogether impossible husband for the lady, on whom however, he presses his suit. It is quickly settled between lover and parent that an early marriage is desirable and the girl is sent to don her wedding garb. In her bedroom she confides in her maid and the two quickly contrive a plan for defeating the plans of the men. The maid dresses up in her mistresses' finery and is driven off in the character of the bride while the real bride quietly slips out of the house and makes for a quiet church with her lover. An amusing scene shows the wedding party entering and leaving the church, the ceremony itself also being illustrated, and then the man and wife and the rest return to the drawing room. Here the fond husband throws aside his wife's veil—and falls prostrate from astonishment and disappointment. At the same time the heroine and her lover step from behind a screen and explain matters and the last of the subjects shows that the ill treated swain has become reconciled to his partner.

A picture of the Launching of the Mauretania was obtained under some difficulties by the Gaumont Company, but the difficulties encountered, have in no wise interfered with the qualities of the picture. It is distinctly clear and steady. This picture will not be out of place on the best class show programs of the day, while considering, the keen interest shown in the record, made by the Mauretania, it may be considered that the same public interest will be shown in Gaumont's Picture, showing the launching of this greatest of modern liners.

We have this week received particulars of the two special Christmas pantomime subjects, of Clarendon make, issued by the Gaumont Co., The Water Babies, or The Little Chimney Sweep, and The Pied Piper of Hamelin. Both of these are really wonderful examples of staging, acting and correctness of costume, and congratulations are due to this English firm, which has thus scored a notable triumph in a department of kinematograph work in which Continental firms are generally supposed to lead. The Water Babies particularly abounds in clever effects, and showmen should write for the explanatory ciecular, which illustrates these very clearly. The first few scenes show the ill-treatment of Tommy, by Grimes, his master. He is forced to ascend a chimney, but descending by another, enters Ellie's bedroom. The two children are engrossed in one another when nurse enters, and Tommy, mistaken for a thief, is chased by the Squire, Grimes and the servants. He throws himself into the river and sinks to the bottom, and in a very pretty submarine scene we see him being changed into a water baby by the shell maids. Many adventures follow, including a fight with an octopus. The scene then shifts to the world above, where Grimes, falling into the water, arrives at the bottom of the sea to make an ineffectual attack on Tommy. He is turned into a fish for his pains. The conclusion shows Ellie making a visit to the submarine regions under the care of a friendly mermaid. She meets Tommy, and the two seating themselves on the prongs of a large anchor, are drawn up to the surface, receive the Squire's blessing, and live happy ever after.

The Pied Piper of Hamelin illustrates the whole of the incidents of Browning's famous poem, the plague of vermin and the successful cure wrought by the piper, who leads all the rats into the sea by the strains of his pipe. The corporation refuses to pay the piper, and he straightway begins to play in the street. The children all run after him, and are led to a cavern in the mountain, into which they magically vanish. Brought to a reasonable state of mind, the burgesses now pay the piper the price and he restores their children to them. This subject is also a very pretty one, the costumes being accurate and the scenes picturesque throughout.

Gaumonts also issue The Sorrows of a Clown. In the opening scene the gentleman clown is loth to leave the death bed of his only child, but duty calls him away. He arrives at the music hall where the surrounding of the dressing room are in striking contrast to the refinement and quiet of the home he has left. He quickly changes into the gaudy dress of the footlights. After his turn is ended, he is called to the wings to see his distracted wife, who pleads with him to return home, but he returns to answer the thundering applause of the

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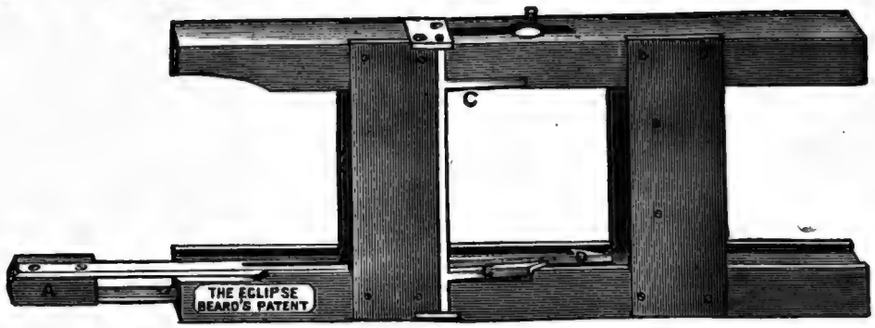

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audience. At last he can rush away, without waiting to change his clown's finery, but death has been before him, and he arrives only in time to kneel at the bedside.

We are glad to notice the generally high level of the subjects which the Vitagraph Co are issuing. This firm has now two films to offer to the trade each week, and they are, generally speaking, contrasted as to plot and treatment. This week they have an exciting comic called The Veiled Lady, and a pathetic film with the title The Soldier's Dream. The latter is a sincerely acted and cleverly staged story, showing a young man setting out from his home to join the army, on picket duty, and then falling asleep by the side of his bed. A dream which visits him is then vividly shown—he sees, in imagination, his old father falling from a scaffold and being taken home to die. When the soldier awakes, he is so struck by the vividness of the dream that he asks and obtains leave to go home, where he arrives just in time to see the fulfilment of his vision.

The Veiled Beauty opens as a majestic young lady of the "Gibson Girl" type, walking along the street, attracts the attention of a dude, who straightway follows her. A series of amusing collisions follow. The Johnny first of all falls foul of two other gallants, who are also attracted by the lady, and overcomes them; next falls into a wheelbarrow, knocks over an Italian woman with a bundle, and after other exciting incidents, follows his lady-love into the American equivalent of our Olympia, where a still more amusing series of accidents occur in the airship and miniature railway. At last he takes the lady to supper and implores her to remove the veil which has previously shrouded her features. When she does so it is to reveal a face covered with warts and whiskers.

Messrs Cricks and Sharp send us particulars of a comic subject with the alluring title, His Only Pair of Trousers. Stiggins, the plumber, come home from work and surveys his trousers, which are covered with patches of paint und dirt. As it is the only pair he possesses, he calls up the landlady and request her to wash them as quickly as possible, while he retires during the process. The landlady washes the trousers, and hangs them up to dry in the front garden and then goes indoors, but returns just in time to see a tramp disappear in the distance with the precious garments. When Stiggins hears the news he hastily wraps himself first in the bedclothes, which the landlady takes away, and then in a piece of oilcloth staggers out of the room after the tramp. Of course, he meets with many adventures. In the course of his headlong career he comes to grief with everyone he comes in contact with—horses and carts, cyclists and pedestrians. He even tries conclusions with a tramcar, and gets considerably mangled in the process. He is next seen rolling down a steep hill and bowling over everyone in his path, and landing in the middle of a Suffragette meeting. At last he regains his precious trousers, at the same time having the satisfaction of seeing the tramp being wrapped up in the oilcloth and flung into the river.

The Law of Copyright in Kinematograph Pictures.

Paper read before the Members of the K.M.A. by

WILLIAM JAGO, F.I.C., F.C.S., of Lincoln's Inn, Barrister-at-Law.

The section goes on to say:—

"The provisions hereinbefore enacted in respect of the property of such copyright, and of registering the same, shall apply to the liberty of representing.....any dramatic piece.....as if the same were herein expressly re-enacted and applied thereto, save and except that the first public representation.....of any dramatic piece.....shall be deemed equivalent, in the construction of this Act, to the first publication of any book; provided always, that in the case of any dramatic piece.....it shall be sufficient for the person having the sole liberty of representing.....the same to register only the title thereof, the name and place of abode of the proprietor thereof, and the title and place of its first representation."

Although the Act of 1843 provides machinery for the registering of performing rights, it does not make such registration a condition precedent to proceeding under the previous Act of 1833; the remedies provided by which are still available, even though registration has been omitted. (*Clark v. Bishop*, 1872, 25 L.T. 908.)

In answering the question whether an exhibition of a kinematograph picture is a dramatic representation, let us first turn to the definition given in the Act of 1842. In Section II. it is said that "the words dramatic piece shall be construed to mean and include every tragedy, comedy, play, opera, farce, or other scene, musical, or dramatic entertainment." Whatever it in addition may be, the exhibition of a kinematograph film is undoubtedly a scenic entertainment. Further, in the case of *Chatterton v. Cave* (1878, 3 App. Cases, 483) Brett, J., said: "I think scenic effects and situations are more peculiarly the subject of copyright than the words themselves." Again, Lord Denman, C.J., in construing the above definition of a dramatic piece, held that, "These words comprehend any piece which can be called dramatic in its widest sense; any piece which, on being presented by any performer to an audience, will produce the emotions which are the purpose of the regular drama, and which constitute the entertainment of the audience" (*Russell v. Smith*, 1848, 12 Q.B., 217). Again, in the recent case of *Tate v. Fulbrook*, decided this year, Phillimore, J., is reported to have said that he "thought that a dramatic sketch could exist without any words at all. In the first place the definition of the phrase "dramatic piece" is not one of limitation, but evidently was intended to include all types of dramatic entertainment then recognised or new forms that might hereafter be devised.

In virtue of the respective decisions of Brett, L. J., and Phillimore scenic effects and sketches without words must be regarded as dramatic. A difficulty is, however, raised in the case of the kinematograph exhibition in that no actual persons are engaged as performers on the stage. But is this conclusive? Given a drama in dumb show, it is scarcely conceivable that its representation by a troupe of marionettes would not be an infringement of dramatic copyright. Here you have simply imitation of persons, the one imitation being a stuffed figure, the other a more or less realistic photograph of a living person. It does not need any great effort of imagination to think of a development of the kinematograph in which the pictures are in colour. Further, one might conceive a double or stereoscopic photograph being taken, and the images on the two concurrent films superposed on each other so as to form a picture which gave the mental impression of perspective or solidity.

Given such a development, and solid pictures being shown in colour on a screen enclosed within a proscenium, it might well be conceived that to the eye it would be indistinguishable from a performance of the same scene by actual players. Granted this, could any person suppose that it would not be a dramatic representation, and that the Courts would regard such unauthorised representation, of a copyright,—dramatic performance as other than a punishable infringement? This being so, the present stage of development of the kinematograph differs only in degree and not in kind from such a perfect form. The further very important dictum is that of Lord Denmam who states any piece to be dramatic which produces those emotions which are the purpose of the drama. No one who has heard the roars of laughter caused by a comic moving picture can doubt that a Kinematograph exhibition may certainly cause the same emotions as those produced by a representation by actors of the same scene or event.

I therefore submit that a kinematograph representation comes within the clause of the statute and therefore can claim the protection afforded by the Dramatic Copyright Act.

The manufacturers and owners of kinematograph films are it is submitted protected both by the Fine Arts and the Dramatic Copyrights Acts. The former of these requires registration, but it has the advantage that it protects the film itself, from all trafficking in the same whether by copying, multiplying or exhibiting.

Dramatic copyright gives the author of an unrepresented piece the right of restraining unauthorised representations until he has first performed it, and from such first performance the previously explained protections is afforded by the Act. Registration not being compulsory under this Act, proceedings can at once be taken against any infringement of a running piece.

Another advantage of dramatic protection is that the idea or plot of the kinematograph exhibition is more efficiently protected by dramatic than by artistic copyright, and hence colourable imitations can be more efficiently prohibited. An exceedingly interesting illustration of the extent of such protection is found in an American case, *Daly v. Palmer* (1868, 6 Blatch. Amer. 256), in which colourable imitation was the point at issue. Quoting from the judgment, Mr. Justice Blatchford said: "The series of events . . . embraces the confinement of A. in a receptacle from which there seems to be no feasible means of egress: a railroad track, with the body of B. placed across it in such a manner as to involve the apparent certain destruction of his life by a passing train; the appearance of A. at an opening in the receptacle, from which A can see the body of B.; audible indications that the train is approaching; successful efforts made by A. from within the receptacle, by means of an implement found within it, to obtain egress from it upon the track; and the moving of the body of B. by A. from the impending danger, a moment before the train rushes by." This might well be a description of a kinematograph subject, and in fact very closely approaches a recent attempt to take such a scene, which was unfortunately the cause of a sad fatal accident. Dealing with the play and the alleged piracy, the Judge proceeded to remark: "In both of the plays the idea is conveyed that B. is placed intentionally on the track, with the purpose of having him killed. . . . The action, the narrative, the dramatic effect and impression, and the series of events in the two scenes are identical. Both are dramatic compositions, designed or suited for public representation. It is true that in one A. is a woman, and in the other A. is a man; that in one A. is confined in a surface railroad shed, and in the other A. is confined in a cellar abutting on the track; that in one A. uses an axe, and in the other A. uses an iron bar; that in one A. breaks down a door, and in the other A. enlarges a circular hole; that in one B. is conscious, and is fastened to the rails by a rope, and in the other B. is insensible and is not fastened. . . . But the two scenes are identical in substance, . . . in the particulars in which the plaintiff alleges that what he has invented, and set in order on the scene, has been appropriated by the defendant. . . . Tested by these principles, the railroad scene in the defendant's play is undoubtedly an infringement of the copyright of the plaintiff in the railroad scene in his play." This case gives a very clear idea of what is regarded, for purposes of the law, as colourable imitation, and applies no doubt equally as well to kinematograph pictures as other forms of dramatic representation.

I have now laid before you a very brief account of the Law of Copyright as applied to kinematograph pictures, although of necessity many matters of detail have had to be omitted.

I must not conclude without expressing my acknowledgment to Mr. Steel, of the firm of Messrs. Walker, Williams, Steel and Hart, your Solicitors, for the kind assistance he has given me in preparing this paper, by discussing with me the various topics which form its subject.

It may very naturally occur to you that it would have been of interest to have indicated a little more fully specific methods of projecting your particular industry, but I think you will agree with me that a detailed discussion in public of your remedies, and how best to secure your effective protection, under the present law, would not be to the general advantage. I trust, nevertheless, that the description given has interested you and will prove useful to those who have given me their kind attention.

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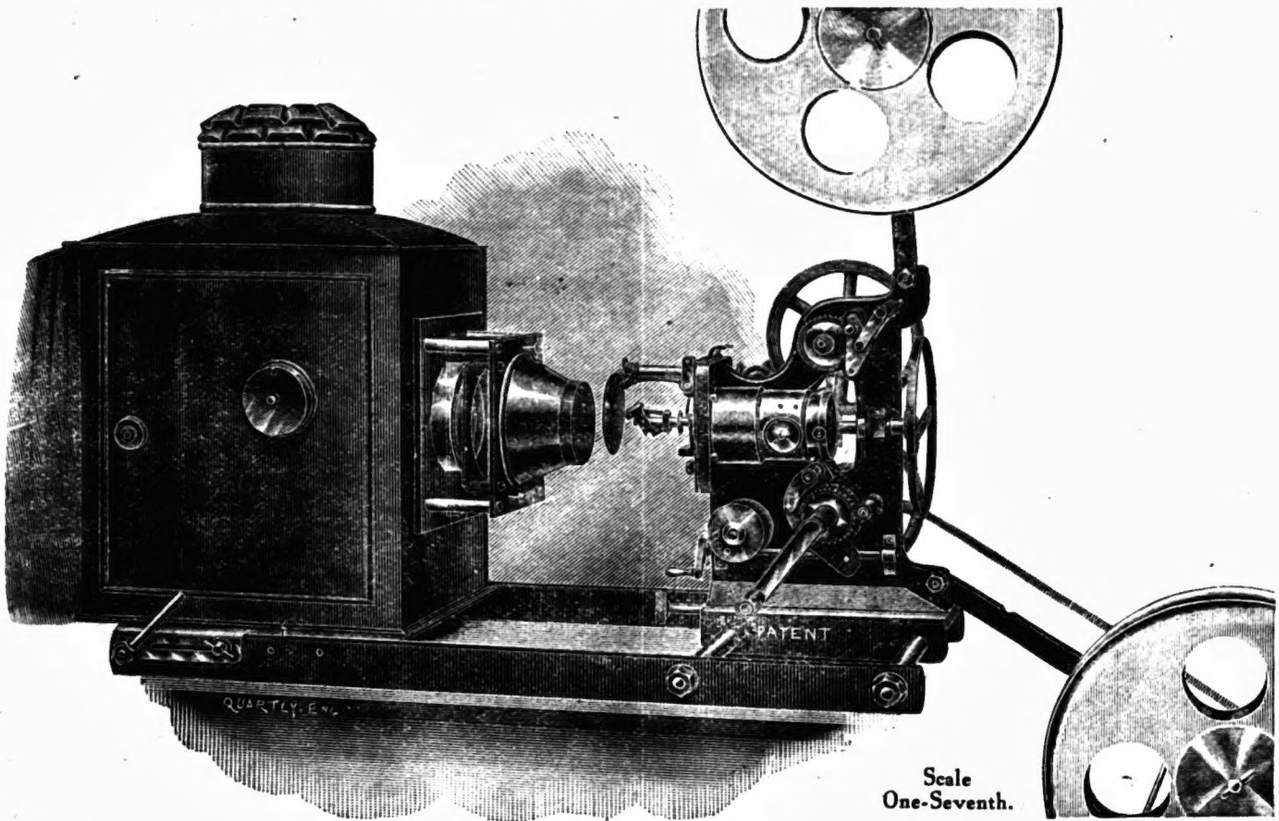

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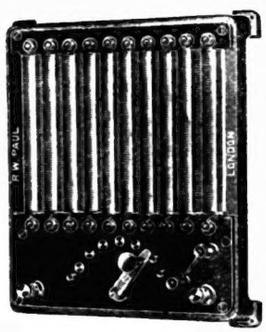

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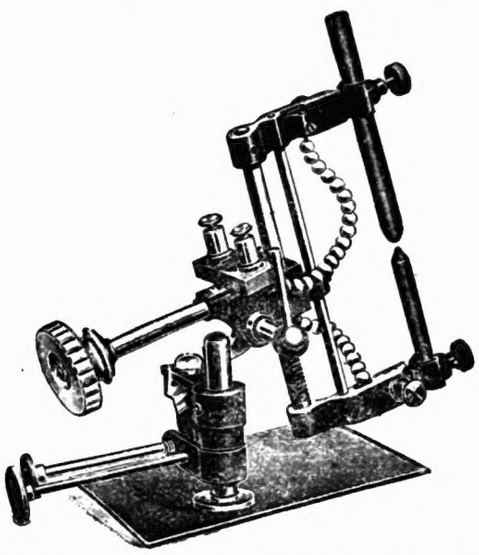

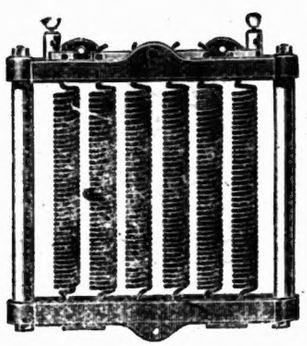

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